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Open Access Archives in the Music Classroom; Examining Primary Sources and Information Privilege

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Comments
This poster was presented at the Music Library Association Annual Meeting 2019 in St. Louis, MO.

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Open Access Archives in the Music Classroom: Examining Primary Sources and Information Privilege

Taylor Greene, Performing Arts Librarian and Chair, Instructional Services at Chapman University

"Music Information Literacy" Course

Music students at Chapman University are required to complete a zero-credit, seven-week course with the Performing Arts Librarian. In this course, students learn about searching, understanding, evaluating, and ethically using music resources for their performance needs and scholarly pursuits.

One week of this course is dedicated to primary documents, in which we discuss the nature and importance of primary sources as well as how to find them.

Open Access Archives and Discovery Tools (Selected)

- Local digital music collections:
  - Henri Temianka Archives (Chapman University)
- Tools to search music archives:
  - Digital Resources for Musicology
  - Online Resources for Music Scholars (Harvard)
- Large music archives:
  - Juilliard Manuscript Collection
  - Music Treasures Consortium (Lib. of Congress)
- Single Composer archives:
  - Beethoven-Haus Bonn Digital Archives
  - Chopin's First Editions Online
  - Digital Mozart Edition
- National Libraries
  - Europeana (Searches many European archives)
  - Library of Congress Performing Arts Databases

Learning Objectives

- Recognize the importance of **Primary Sources**
  - What are the defining characteristics and types of primary sources? How are primary sources used in research? "Imagine you were the first person to write a biography of Mozart. How would you do so?"
- Interact with **Open Access Archival Resources**
  - How are archives accessed today vs. decades ago? Who had access and financial means before archives became digital? How does this change who can write history?
- Broach the subject of **Information Privilege**
  - What kinds of sources can you find in open digital archives? How do you find the archives? How do you search or browse them? How do you navigate the different interfaces?

Assignment: Primary Sources

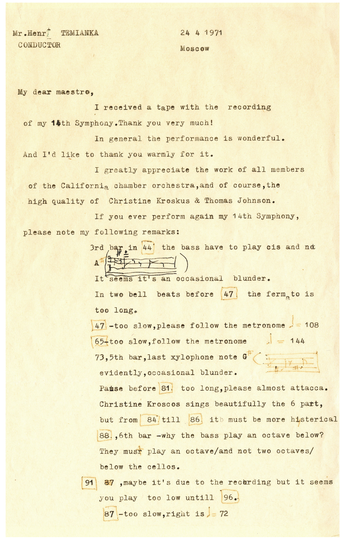
Task 1: Find a **music manuscript** online or through a database
Questions:
Who is the composer?
What is the title of the work?
Provide a short, 2-3 sentence description of the manuscript (is it a sketch? When was it written? Is it legible? Is it incomplete? Is there something interesting about it?).
What website or database did you use to find it?

Task 2: Find a piece of **correspondence** (letter, telegram, postcard, etc.) in a digital archive written to or from a composer or musician. Make sure you can read and understand the content.

Questions:
Who is the letter **to** and who is it **from**?
What website or database did you use to find it?
Summarize the content of the letter or discuss something in the letter that you found interesting. Write at least two sentences.

Correspondence Example

In this letter from Chapman's open access Henri Temianka Archives, Dmitry Shostakovich gives a highly detailed critique of a recent recording, led by Temianka, of his Symphony No. 14, Op. 135.



Mr.Henry TEMIANKA 24 4 1971
CONDUCTOR Moscow

My dear maestro,

I received a tape with the recording of my 14th Symphony.Thank you very much!

In general the performance is wonderful. And I'd like to thank you warmly for it.

I greatly appreciate the work of all members of the California chamber orchestra,and of course,the high quality of Christine Kroskus & Thomas Johnson.

If you ever perform again my 14th Symphony, please note my following remarks:

3rd bar in 44 the bass have to play cis and not A

It seems it's an occasional blunder.

In two bell beats before 47 the ferm.to is too long.

47 -too slow,please follow the metronome ♩ = 108

65-too slow,follow the metronome ♩ = 144

73,5th bar,last xylophone note G

evidently,occasional blunder.

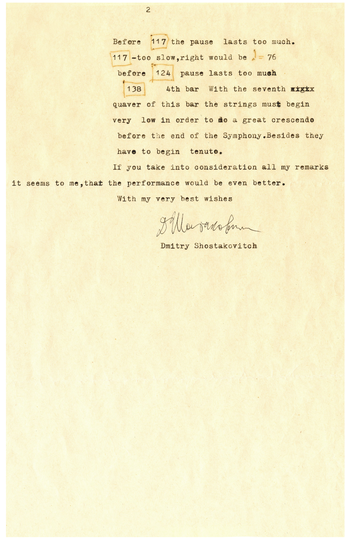
Pause before 81 too long,please almost attacca.

Christine Kroscos sings beautifully the 6 part, but from 84 till 86 it must be more hysterical

88 ,6th bar -why the bass play an octave below? They must play an octave/and not two octaves/ below the cellos.

91 87 ,maybe it's due to the recording but it seems you play too low untill 96.

87 -too slow,right is ♩ = 72



2

Before 117 the pause lasts too much.

117 -too slow,right would be ♩ = 76

before 124 pause lasts too much

138 4th bar With the seventh xxxx quaver of this bar the strings must begin very low in order to do a great crescendo before the end of the Symphony.Besides they have to begin tenute.

If you take into consideration all my remarks it seems to me,that the performance would be even better.

With my very best wishes

Dmitry Shostakovitch

Dmitri Shostakovich to Henri Temianka, April 24, 1971, Henri Temianka Correspondence, 6, Frank Mt. Pleasant Library of Special Collections and Archives, Chapman University, Orange, CA, https://digitalcommons.chapman.edu/temianka_correspondence/6.

ACRL Framework application

- **Information Has Value**
  - Knowledge practice: Learners "recognize issues of access or lack of access to information sources"
  - Disposition: Learners "are inclined to examine their own information privilege"
- **Information Creation as a Process**
  - Knowledge practice: Learners "assess the fit between an information product's creation process and a particular information need"
- **Searching as Strategic Exploration**
  - Knowledge practice: Learners "identify interested parties, such as scholars, organizations, governments, and industries, who might produce information about a topic and then determine how to access that information"

"Framework for Information Literacy for Higher Education," Association of College & Research Libraries, February 9, 2015, http://www.ala.org/acrl/standards/ilframework.

Information Privilege

- A definition from Char Booth, author of Reflective Teaching, Effective Learning: Instructional Literacy for Library Educators:

  > The concept of information privilege situates information literacy in a sociocultural context of justice and access. *Information* as the media and messages that underlie individual and collective awareness and knowledge building; *privilege* as the advantages, opportunities, rights, and affordances granted by status and positionality via class, race, gender, culture, sexuality, occupation, institutional affiliation, and political perspective.[1]

- In this class, students begin to consider their privilege and access to research materials as a result of their institutional affiliation. Not only does this help students better understand the context of scholarship, but also opens a discussion into sources available for lifelong learners or musicians who do not enter academia.

1.Char Booth, "On Information Privilege," *Info-Mational* (blog), December 1, 2014, https://infomational.com/2014/12/01/on-information-privilege/.

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